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From Various Private Collections,

COMPRISING

VERY CHOICE LIMOGES ENAMELS

AND

A SUPERB GOTHIC TAPESTRY;

ALSO OF

THE CELEBRATED STUART RELICS,

The Property of Cluny Macpherson of Cluny,

CHIEF OF THE CLAN CHATTAN.

Day of Sale.

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1928.

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LOT 19.

CATALOGUE

OF

MEDIÆVAL AND RENAISSANCE WORKS OF ART,

COMPRISING

A COLLECTION OF VERY CHOICE LIMOGES ENAMELS,

INCLUDING

A VERY FINE OVAL DISH AND A TAZZA, both dated 1558, *by Pierre Raymond*,
A SET OF SIX PLATES in translucent enamels, and A DISH, en grisaille, *by Jean Court*,
A VERY RICHLY COLOURED EWER OF THE HIGHEST QUALITY, ETC.

The Property of a Lady;

A SUPERB BURGUNDIAN GOTHIC TAPESTRY, *c.* 1510,

The Property of a Gentleman;

A FINE LUSTRE PLATE, *by Francesco Xanto*, 1531,

The Property of the Hon. Lady Hope of Pinkie;

ITALIAN BRONZES, METALWORK, ETC., comprising

The Property of the late Victor Thionville, Esq.

and including A SUPERB GILT PLAQUETTE PORTRAYING ELIZABETH OF VALOIS;

ARMOUR AND WEAPONS, comprising

The Property of Stewart Bayley Hog, Esq. *of Newliston;*

STAINED GLASS PANELS, GREEK RELIGIOUS PAINTINGS, ETC.;

ALSO

THE CELEBRATED STUART RELICS

from Cluny Castle, Inverness-shire,

The Property of Cluny Macpherson of Cluny,

CHIEF OF THE CLAN CHATTAN,

INCLUDING

THE MEDUSA HEAD TARGE OF PRINCE CHARLES EDWARD.

WHICH WILL BE SOLD BY AUCTION

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CATALOGUE

OF IMPORTANT

MEDIÆVAL AND RENAISSANCE WORKS OF ART

AND CELEBRATED

STUART RELICS.

Wednesday, May 23rd, 1928.

OLD ITALIAN MAJOLICA, Etc.

The Property of Lady Forbes,

of Ben Newe, Strathdon.

LOT

1 An early majolica Plate, 10½ *in.*, painted with a scene of Hercules slaying Geryon and capturing his cattle, *of fine quality with much background*

2 A Castelli majolica Plate of large size, 20 *in.*, finely painted with a port scene, and with bold moulded rim; and four other Plates, 9½ *in.*, matching the first, *three signed in monogram* 5

Other Properties.

3 A fine Castel Durante Pharmacy Jar, the panel painted with St. Luke upon the seashore, the vase with dark blue ground decorated with conventional foliage in yellow, and a lute, 12½ *in. high*

4 Three old Venetian Drug Pots (Albarelli) painted in various shades of blue on grey ground, and the names of the drugs on scroll panels, the lion of St. Mark is on one, and the dates 1613, 1644, 7½ *in. high* 3

5 Two Castel Durante Jars, cylindrical form, and painted with figures in panels, the jars with dark blue ground and flowers in colours, 7¾ *in. high* 2

6 A pair of large Savona ware Dishes, painted in blue on white ground, with figures of mounted warriors, escalloped borders, 17 *in. diam.*; and a Castelli Dish, 11 *in.* 3

7 A South Italian majolica Drug Vase, oviform, with dragon handles and spout on the shoulder, painted with a medallion of the Virgin and Child appearing to a saint, within a laurel wreath, and inscribed : SY°. DI. ACETOSA, 12 *in.*

8 A FINE DERUTA LUSTRE MAJOLICA PLATE, 15½ *in.*, in blue and white with gold lustre, the centre painted with a figure of the youthful St. John, and the broad rim with a large scale pattern

9 A FINE URBINO DISH, painted with a historical composition, representing a king seated on an eminence on the left surrounded by his court and receiving a number of soldiers; rim with frieze of grotesque, 19½ *in. diam.*

10 A CHINESE "FAMILLE ROSE" JARDINIÈRE on a stand, *height with stand* 36¾ *in., without stand* 16 *in.*, 22½ *in. diam.*

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Lot 15.

11 A fine old Rhodian Dish, brilliant green ground, centre with conventional flower motif in red and white, ammonite scroll border, in old circular carved wood farme, *outside diam.* 15 *in.*

12 A fine old Persian Wine Jar, the body decorated in panels of flowers in colours alternating with blue and white panels, the foot, neck and winged cover of engraved copper, 15 *in. high*; and ANOTHER, the body of blue and white pottery, with fine engraved copper neck handle, spout and winged cover, 12 *in.* 2

13 Six Hispano Mauresque Dishes with metallic lustre, in copper and blue, *about 7 in. diam.* 6

14 Nine old Spanish Tiles, painted with tulips, etc., 5 *in.*; three large moulded Tiles, 11 *in. long*; and 32 De Morgan and other Tiles 44

The Property of the Hon. Lady Hope,

Pinkie House, Musselburgh, Midlothian.

15 A FINE URBINO MAJOLICA PLATE WITH GUBBIO LUSTRE, *by Francesco Xanto Avelli da Rovigo,* painted with a scene of Arethusa being changed into a fountain whilst being pursued by the river god Alpheus (*Ovid, Met.* 5, v, 487), signed and dated on the back: "*Frā: Xato Avelli, R: pi:* 1531," $11\frac{3}{4}$ *in.*

[*See* ILLUSTRATION.]

A COLLECTION OF VERY FINE LIMOGES ENAMELS,

The Property of a Lady.

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16 A PAIR OF SALT CELLARS, hexagonal, with straight sides, 2 *in.*, in colours on a black background; at the top and bottom are classical heads surrounded by a wreath and ornamental borders, and round the sides amorini in various attitudes, *probably by Leonard Limousin*

[*See* ILLUSTRATION.]

17 AN UPRIGHT TAZZA, 6 *in. high, the bowl* 7½ *in. diam.*, decorated in grisaille and flesh colour with borders in gold all on a black ground, with base, stem and lower part of the bowl decorated in similar fashion; the scene depicted in the interior is that of the battle against the Amorites; in the background Moses with his two attendants, Aaron and Hur, holding up his arms during the battle; the scenes on the base represent Adam and Eve in Paradise, and their expulsion from it

[*See* ILLUSTRATION.]

LOT 16.

LOT 17.

LOT 18.

18 Another Tazza, like the last, 6 *in. high, the bowl* 7¼ *in. diam.*, wholly decorated in grisaille with black and gold border, and the under surface of the bowl, base and central ornaments decorated in similar fashion; in the centre is a deeper hollow than the bowl, with a scene, probably of Abraham and Hagar; the scenes round the central part of the bowl depict Sodom and Gomorrah, and the flight of Lot; and that on the base probably Lot departing from Abraham

[*See* Illustration.]

19 An Ewer, 12½ *in. high,* the decoration is in colour and the globular body of the ewer is in two sections, divided one from the other by a band of black and white enamel; in the upper section is a procession of Bacchic children, and in the lower a very vivid classical battle scene with the siege of a fortress, and another, probably of Solomon and the Queen of Sheba, in very rich iridescent green and red enamel work; the base of the ewer is decorated with formal designs in black and gold, and similar designs adorn the exterior of the mouth; the ewer resembles in shape those in the Narford Hall collection (lots 130 and 452), *such ewers are very rare*

[*See* Frontispiece.]

20 A DWARF TAZZA, 3½ *in. high, the bowl* 9¼ *in. diam.*, decorated entirely in grisaille on a black ground, and signed—in opposite panels on the stem—*P. R.* (Pierre Raymond), and dated 1558; the scene in the interior of the bowl represents a man standing in the courtyard of a palace holding in his hand a human heart; the inscription on the tablet below reads: "*Cor sapientis in dextra eius cor stulti in sinistra illius. Eccles. X.*"—("A Wise man's heart is at his right hand but a fool's heart at his left"); the borders are as usual in black and gold

[*See* ILLUSTRATION.]

21 A DWARF TAZZA, 2¼ *in. high, the bowl* 8½ *in. diam.*, the whole decorated in grisaille, with the exception of the base, which is plain black, with gold ornamentation; the scene in the centre represents the Choice of Paris, with a shield of arms below; *the piece does not appear to be signed, but is certainly earlier than other pieces already described*

22 A CIRCULAR PLATE, 8½ *in. diam.*, the interior decorated in grisaille, and signed on the back: "*Laudin emailleur au faubour de Magnine a Limoges J. L.*" (Jacques [II] Laudin 1663/1729), and the plate is decorated with a scene of a battle of horsemen and foot soldiers, with a coat-of-arms beneath; in the centre of the plate is a print with a formal star, surrounded by a wreath of coloured foliage

23 A DWARF TAZZA, 2¼ *in. high, the bowl* 7½ *in. diam.*, the decoration of the interior is in very rich colour, with the figures in gold and represents Fortune sailing over a sea in a large shell; Cupid perched upon a rock holding out his hand to her, and the inscription: "*Non e presa miglior*"

LOT 20.

LOT 26.

24 A DWARF TAZZA, 1½ *in. high, bowl* 9 *in. diam.,* the decoration in the interior of the bowl is in grisaille and flesh colour, with the usual black and gold borders, and represents David playing before King Saul

25 A TAZZA, 3½ *in. high, bowl* 9 *in. diam.,* the decoration in the interior of the bowl is in rich colouring, in the exterior are four landscape panels in grisaille, connected by decoration in black, gold and white, the latter being in relief; this piece is fully signed in gold in a panel on the border on the exterior: "*Novailher emilleur à Limoges,*" and is by the second Pierre (1665/1717) of that noted family; the scene in the interior represents the Crossing of the Red Sea

26 A FOUNTAIN, 15½ *in. high,* in general character resembling the one in the Narford Hall collection (lot 283); the decoration is in grisaille, partly on a blue and partly on a black background; the base is triangular, the upper part vase-shaped, with a circular bowl on the top, in which are the jets of the fountain; the interior of this cup is decorated on a white background in flesh colour, pink and green, representing women bathing; on the triangular base are three rectangular panels, two of which represent Moses striking the rock and the Israelites drinking, and the third seven female figures playing musical instruments; on the base are three oval medallions of classical heads, with three reclining figures between them; the stem has its decoration in two parts, separated by a plain gold line; below are three figures, Moses on the Mount, with the Ten Commandments, Joshua, and Aaron; the upper part has battle scenes of horsemen and foot soldiers; the exterior of the cup is decorated by three amorini figures, with swags of flowers between them, and below are four masks and swags of fruit and flowers

[*See* ILLUSTRATION.]

27 A PAIR OF CANDLESTICKS, 8½ *in. high,* the decoration is of black, white and gold, the white being in relief, somewhat of the character of the work of Novailher; on the octagonal base of each candlestick there are panels, on which are portraits of celebrated women inscribed, La

Lot 27—*continued.*

Pucelle, Zenobie, Antiope, Judith, Pauline, Dame de Chipre, Monime, Lucresce, separated by decoration of black, white and gold; the baluster stems are completely decorated in black, white and gold, the white being in relief, the signature is "*N. Laudin pres les Jesuites à Limoges*" (Nicholas [I] Laudin, 1628/98)

28 An Inkstand, in circular tray, 1½ *in. high,* 8 *in. diam.,* the decoration in the interior of the bowl is of seven circular panels, representing the Virtues, and marked "Prudentia, Fortitudo, Temporantia, Fides, Spes, Charitas, Justicia"; between these circular panels is decoration in white, black, green and gold in relief, and the same kind of decoration covers the inkstand, which has four orifices for pens, and a movable top; signed underneath in full, "*N. Laudin emailleur près les Jesuites à Limoges,*" the date of this artist being 1628/98 2

29 A Box, in *cuir bouilli,* 14 *in. long, and* 6 *in. wide,* standing upon gilt paw feet; the Limoges decoration consists of four rectangular panels, and a circular medallion on lid; the panels represent four war scenes, inscribed: "*Les Romeren,*" "*Le gres,*" "*Les triumfe de Cesar Augustus*" and "*Laprse : de : elen le gres*"; between these four panels are eight circular mirrors set in gilt work, two of them forming a handle to a long narrow drawer; on the top of the box is a circular medallion with the inscription: "*Hercules . et . la bele . di . Anipa suis Apelee,*" and in its centre are two nude seated figures, the male holding an apple, the female a winged torch

30 A Cover of a Cup, 2½ *in. high,* 7 *in. diam.,* the bowl decorated in a brilliant blue enamel with gold ornamentation and scenes and heads in grisaille; on the exterior are four circular medallions in relief, two decorated with Greek horsemen and two with scenes in contemporary costume, and between them are four other scenes of the labours of Hercules; in the interior are four circular medallions with borders of white, inscribed respectively "*Venus*" and "*Paris*" alternately, the rest of the decoration is in white with rich blue background, *a fine piece, of early work*

LOT 32.

31 A Bénitier, 12½ *in. long, and* 6½ *in. wide,* in the central panel is a scene of Christ and the Woman of Samaria; above is a shield *azure,* charged with three roundels *or;* the central decoration is in grisaille, and the holy water stoup in black, gold and white, in slight relief, resembling the work of Laudin, *damaged*

32 A VERY FINE SET OF SIX PLATES, 9½ *in. diam.,* the fronts very richly decorated in translucent enamels, the backs in black, gold, graisalle and flesh colour, with scroll decoration, signed *I. C.* on the strapwork; the subjects on the plates are The Nativity, The Adoration of the Magi, The Meeting of the Virgin and Saint Elizabeth, The Flight into Egypt, The Circumcision, and The Death of the Virgin, all with inscriptions; the exterior borders are identical, and are composed of classical heads alternating with groups of flowers and fruit and recumbent dragons, and below the inscription is a coat-of-arms within a wreath of laurel, quarterly first and third, *party per fess, azure* three castles *or,* second and fourth, *gules* two hands clasped; the backs of the plates are decorated with masks and caryatid figures in strapwork on gold diaper 6

[*See* ILLUSTRATION OF THE NATIVITY.]

33 A barbed hexagonal-shaped Bowl, decorated in the interior with birds and flowers, and at the base in grisaille and gold, on a black background, with a classical laureated male head; the exterior has jewelled cinquefoils surrounding the cypher D.D. with stars, two palm branches and the date 1557 (the monogram of Diane de Poitiers)

34 An oval Medallion, 2 *in. by* 2¼ *in.,* with a portrait of Caligula; and a circular Medallion, 2 *in. diam.,* with a heraldic double rose 2

35 A VERY FINE OVAL DISH, 19½ *in. long,* 15¼ *in. wide,* signed *P. R.* (Pierre Raymond) and dated 1558, in entablatures in the borders around the central scene; the decoration of the front is entirely in grisaille, and the scene represented is that of the Feast of the Gods, after the celebrated picture by Raphael, with a narrow border in black and gold, and a broad exterior border of classical scenes; the reverse is a splendid piece of strap decoration in grisaille on black and gold, the central ornament being a portrait resembling the portrait of Henri D'Albret, King of Navarre, very similar to that on the plaque by Limousin that was in the Strawberry Hill and Magniac collections, the white doublet, purfled and slightly decorated with gold, and the white frill being very similar in both; the Monarch is wearing the usual Royal beret with the ostrich feather, and has his beard cut into a double point; if the portrait is not that of Henri de Navarre, it is certainly that of Henri Deux

[*See* ILLUSTRATIONS (*of the front and back*).]

LOT 35.

LOT 35.

LOT 36.

36 An oval Dish, 21¼ *in. long,,* 16¼ *in. wide,* wholly decorated in grisaille, and signed at the back *I. C.* (Jean Court); the scene in the centre represents a series of classical stories, Pan and Europa, Neptune and Amphitrite in the sea on the left, and various others are depicted, with many animals, in a landscape, in grisaille and flesh colour; the rim has a border of long recumbent dragons, harpies, satyr masks and caryatid figures, and two medallions of classical heads; on the reverse is a decoration of rich strapwork on which are two heads, and two half-length figures

[*See* Illustration.]

37 A Triptych, with six Limoges panels in colours, the centre of Christ bearing the Cross, with the Father in the tympanum, the wings with figures of the Virgin and St. Joseph, angels above, *late 15th Century*

38 A crystal Horn, closely engraved with arabesques, with gilt metal and enamel mounts, and foot supported by a figure, 22 *in. long*

39 A pair of Chinese Lamp Tops, in metal and silver, enamelled, the tops imitating lotus

OLD ITALIAN BRONZES, Etc.

The Property of a Lady.

40 A Venetian Knocker, formed as a satyr's head with entwined serpents, 7¾ *in.*; and a pair with female caryatid figures, 4¾ *in. wide* 3

41 A figure of Neptune, standing, and striking downwards with his trident, 11½ *in. high* (*without trident*)

42 A Cupid, standing with both arms raised, holding in the left a tambourine, 6½ *in.*

43 St. George in Roman armour, standing to right on the dragon and striking at it with a spear, 10¾ *in. high* (*without spear*)

44 A Putto on a prancing horse, 5¾ *in.*

45 Eve, standing, holding a branch to her side with her left hand, her right raised to her breast, 9½ *in.*

46 A Bust of a Man, head and shoulders, facing, in close-fitting cap, 5¼ *in.*

47 Part of a Fountain, formed as a Cupid standing on a shell as if about to fly, a fish in his right hand, the left arm raised, with open palm and raised thumb, 16⅞ *in.*

*** A certificate given by the Superintendent of the Papal Mail, and witnessed amongst others by the Papal Secretary, states that this statuette was bought with other things in 1851, and that it formed part of the fountain in the courtyard of the Palace of the Cancellaria, which was thrown down by an earthquake (probably that of 1819) and not replaced.

---

48 A Figure, in jet, of St. James of Campostella, standing holding a book, pilgrim's staff and scrip, with traces of gilding, 6¾ *in., Spanish 16th Century*

49 A small steel Balance, *17th Century*; and two old Flutes 3

50 A Reliquary in wood, painted and gilded, formed as the bust of a saint (probably St. Peter), with oval aperture for relics, 15 *in.*, *?Spanish, 17th Century*

THE

Property of the late Victor Thionville, Esq.

London Correspondent of the "Journal des Arts," Paris.

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51 A bronze Figure of Mars and the Infant Jupiter, *by Leon Cugnot, Paris*, 3 *ft.* 10 *in. high*

52 A bronze Figure of the Dying Gaul, on oval base, *height* 14 *in.*, *length*, 29 *in.*

53 A bronze Figure of a Greek Girl playing with knuckle-bones, on marble base, *height* 10 *in.*

54 A bronze Inkstand mounted with figures of "Day" and "Night," after Michael Angelo, *length* 21 *in.*

55 Two pairs of Louis XVI ormolu Candlesticks on scroll bases, 10½ *in. high* 4

56 An ivory Group, representing four goddesses with Cupid and hound, black wood base, 11½ *in. high*

57 An Urbino deep Dish, painted with portrait of a lady and inscribed "*Dianira Bella,*" in carved wood frame, *dish* 8 *in. diam.*

58 Two circular bronze Plaques, Pius V and Clement IX, and an oval bronze Plaque of Cupids at an altar, in ormolu frame, 9 *in.*; a bronze Candlestick formed as an owl surmounting a skull; and the "Lion of St. Mark," in bronze 5

The Property of a Nobleman.

59 A Crucifix, in gilt metal with silver medallions, and 17th Century gilt bronze Figure of Christ, 20 *in.*

The Property of A. G. B. Russell, Esq.

Lancaster Herald.

60 A Figure of the Suffering Christ, in boxwood, *Spanish work of the 16th Century, of fine quality,* $9\frac{1}{8}$ *in.*

61 A seated Figure of a Nude Youth, in carved and polychrome wood, *Spanish 16th Century, finely modelled, but faulty*

The Property of a Gentleman.

ENAMELS AND METAL-WORK.

62 Four small circular Bosses, each decorated with a shield in champlevé enamel of copper gilt, two have a shield, azure, a fleur-de-lys or a red trefoil with blue angles, and two a shield, gules, on a blue trefoil with green angles, *French 16th Century*

⁂ From the Carmichael collection.

63 A Medallion, decorated in champlevé enamel with female figure, and scroll and foliage in red enamel on green ground, $2\frac{5}{16}$ *in.*; and Another, engraved for enamelling, with the figure of a chained hound, and Gothic lettering, $2\frac{3}{4}$ *in. diam., French 14th Century* 2

64 A PAIR OF FINE LIMOGES ENAMEL PLATES, with heads of Ceres and Venus in the centres, the borders with small panels of figures in grisaille, the backs painted with medallion heads, Cupids and strapwork, 7½ *in. diam.* 2

*** From the Fontaine collection, 1884.

65 A VERY RARE ENAMELLED PLAQUE with arch top, blue ground and gold figures in relief, representing the Deposition from the Cross, the border enamelled to resemble jewels, 5½ *in. by* 4¾ *in.*

66 Two curious old Bosses, one with blue and white champlevé enamel, the panels arranged in star-shape, the other with eglomisé medallion on copper background, 3 *in. diam.* 2

67 A fine old steel Bag Mount, or Sporran Holder, with three medallions of lions' heads in relief, 5 *in. wide*

68 A very early lead Ciborium and Cover of font-shape, with nine triangular shaped sides and hexagonal splayed base, 6 *in.* 2

69 A FINE METAL GILT RELIQUARY of cylindrical form, the centre supported by four caryatid figures, baluster stem, and hexagonal foot, the whole repoussé with masks and flowers, 14½ *in. high*

70 A pair of copper gilt Ewers, and an oblong Tray with scrolls and flowers repoussé in high relief, 12½ *in. long* 3

71 A fine metal gilt Plaque with the Adoration of the Shepherds, in old carved wood frame, *size of plaque* 7½ *in. by* 6 *in.*

Other Properties.

72 A RARE FAIENCE CUP, with incised date 1561, of Italian "agate ware," plain tumbler shape, $2\frac{3}{4}$ *in.*

*** This cup is said to have been the property of Monsignor Giulio Rossini, Archbishop of Amalfi, 1576, and afterwards Papal Nuncio to Naples, and was formerly in the Simonetti collection at Rome

73 An Italian rock crystal Plaque engraved with five amorini, $1\frac{3}{4}$ *in. by* $2\frac{3}{4}$ *in.*

74 A silver Counter, engraved respectively on the obverse and reverse with the portraits of James I and Charles I, in the style of Simon de Passe; inscribed *"Give thy judgments O God unto the King. And thy Righteousnesse unto the King's Sonn,"* 11 *in. diam.*

*** See *Medallic Illustrations,* vol. I, no. 272; and reproduced by Miss Farquhar, *Brit. Num. Journal,* 1909, p. 155.

75 AN IMPORTANT ENAMELLED GLASS VASE, of pear-shape on a high conical foot, decorated with a stag hunting scene in white enamel and conventional flowers, trees and festoons in apple-green, yellow and lavender-coloured enamels, *perhaps Spanish,* $4\frac{1}{4}$ ozs., $6\frac{7}{8}$ *in. high*

76 AN ITALIAN CHURCH INKSTAND in pearwood, the upper part carved as a pieta with two groups of a woman and children below, on scroll stand with inkwell and pounce box (*the former missing*), 13 *in., 17th Century*

77 A VERY RARE 15TH CENTURY MAZER, of shallow form and large size, 10 *in. diam.,* with plain silver gilt band round the rim; the print, $3\frac{1}{4}$ *in. diam.,* has in the centre a silver gilt medallion (originally enamelled) of the Father seated between the sun and the moon; this is set in a moulded rim, the edge of which is chased with vandykes; at the side of the print is a silver gilt oval engraved with a leaf on short stem

78 An old Flemish brass Charger, finely embossed and with an inscription, 16 *in. wide*; and a bronze Mortar with cast designs round the sides, 4 *in. high; both 16th Century* 2

79 A CHARLES II ROYAL CHAPEL ALMSDISH, in brass, circular, 16¾ *in.*, having in the centre a double Tudor rose in high relief, in the middle of which is a fine enamelled print, 2¼ *in. diam.*, of the Royal Arms in the collar of the Garter, and with supporters and crest, the latter dividing the initials C–R

80 A FINE BRONZE STATUETTE OF CUPID standing on tip-toe his right foot raised in the air, he stretches up his right arm. throwing his head back and looking upwards, on stand, *probably by Francois Duquesnoy* (*Fiammingo*), *height of figure* 12 *in., with stand* 17 *in.*; *17th Century*

*** The same model occurs in a group of Mercury and Cupid in the Pierpont Morgan collection, *see* Bode, *Illustrated Catalogue,* Introduction, p. XL, and No. 215, and Plate CLII.

The Property of a Collector.

[SOLD BY ORDER OF THE COURT.]

81 A FINE CIRCULAR MEDALLION in slate, with the bust in bas-relief of a man in fur coat and cap; inscribed ANNO (AETA) TIS SVÆ LXXII, *16th Century,* 4½ *in diam.*, in case

*** From the collection of M. Leon Cardon of Brussels.

82 A SUPERB CIRCULAR PLAQUETTE IN GILT AND ENAMELLED BRONZE, displaying the bust portrait of Elizabeth of Valois, Queen of Spain, her hair is encircled with a fillet of Gothic letters (reading "P.fide initius"); inscribed "DIVA HELISABET HISPANIARVM REGINA SVPREMA FOEMINARVM CORONA," *16th Century,* 6¼ *in.*, in case

*** Elizabeth of Valois, daughter of Henri II, King of France, and Catherine de Medici, was born in 1545;

LOT 82—*continued.*

married, as his second wife, Philip II of Spain, in 1559; and died in 1568. She was famous for her beauty and rich dresses, and the present plaquette is in accordance with this characteristic.

ATTRIBUTED TO CONRAD MEIT.

83 A pair of Busts in polychrome terra-cotta, representing a Cavalier and Lady in 16th Century costumes, 12 *in. high,* 14 *in. wide* 2

CLAUDE ANDRÉ DESEINE. (1740-1823.)

84 Bust of the Abbé Charles Michel de l'Épee, teacher of the deaf and dumb, inscribed: *"Charle Michel de l'Épee. Instituteur gratuite des sourds muet, mort l'an* 1789 *ft. par Deseinte, sourd muet* 1789," *plaster,* 28 *in. high*

*** The artist, a well-known French sculptor, the pupil of Pajou, was, as his signature indicates, deaf and dumb. This is a bust of his teacher, a noted philanthropist.

CLAUDE ANDRÉ DESEINE.

85 Bust of Mirabeau, signed: *"ft. par Deseinte sourd muet à Paris* 1791," *plaster,* 33 *in. high*

The Property of a Gentleman.

86 A FINE MARBLE FIGURE of the Virgin and Child, the former standing with the Child (who points to a book held in His hands), on her right arm, and holding, probably, a lily branch (*now missing*), in her left, 14 *in.*

This figure stands on a pedestal within an early Gothic arch with clustered columns and trefoil head, the outside capitals of the columns joined to the arch by dragons, 27 *in.*; *English or Flemish* 14*th Century*

*** From the Fitz-Henry collection.

ARMOUR AND WEAPONS.

The Property of Stewart Bayley Hog, Esq.

Removed from Newliston, Kirkliston, Westlothian.

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87 A FINE MORION, of the State Guard of Christian II, Elector of Saxony (1591-1611); it is etched and gilt, upon the comb appear the arms of Saxony and the insignia of the Arch-Marshalship of the Holy Roman Empire, and on the bowl are depicted the figures of Marcus Curtius and Mucius Scævola; the plume holder of gilt metal formed as a female figure, around base of bowl are a series of lion-headed rivets with rings used for attaching garlands to celebrate victory, also attached are a pair of chin straps, each formed of three lames, bearing rosette-headed rivets of gilt bronze; stamped upon the brim is the maker's mark, a winged cherub's head surmounted with the initials *H. M.*; also the stamp of the Guild of Nuremberg; *South German, Late 16th Century*

88 A FINE MORION, of similar character to the above, but bearing a different maker's mark, consisting of a crescent thrice repeated, one chin strap is missing, but the original lining of padded canvas remains, the skull has been pierced, probably to hold a plume in position; *South German, Late 16th Century*

89 A CROSS-BOW, the stock constructed of a single piece of stag horn overlaid with panels of engraved bone, the principal decoration consists of a scene neatly executed depicting a lamb being devoured by wolves, the underside of bow bears a maker's stamp, the winder or cranequin is missing; *Swiss or German, dated* 1742

Other Properties.

90 Two Gauntlets, not quite a pair, with articulated plates, roped knuckle-guard, with original buff leather gloves; *Late 16th Century* 2

91 A pair of wheel-lock Pistols, with large ball pommels, finely inlaid with designs in pearl staghorns, each lock is fitted with a safety catch; *Flemish, Early 17th Century*

92 A cup-hilt Rapier, having wide quillons and chiselled guard, the four-sided tapering blade is inscribed JULIAN . DE . ZAMORA; *Spanish, Mid. 17th Century*

93 A swept-hilt Rapier, the guard and quillons chiselled in the form of a chain, the grip cover composed of plaited steel and brass wire, the four-sided blade inscribed PIETRO HERNANDEZ; *Spanish, Mid. 17th Century*

94 A curious combination Weapon, consisting of a Dagger with expanding blade, fitted with a percussion pistol, tortoise-shell grip overlaid with silver, contained within a silver-mounted scabbard; *Maltese, Mid. 19th Century*

95 A Dagger, the hilt and scabbard overlaid with floral decoration in coloured enamel of good quality; *Persian, Late 18th Century*

96 A Turkish Yachtagan, with winged ivory hilt, the blade damascened with gold, and bearing an inscription; a Malay Kris, with silver-mounted sheath; and two Daggers of Indo-Persian origin 4

97 An Arab Broadsword, the hilt and scabbard mounts encrusted with coral and turquoise; a Mid. 18th Century Hunting Sword; and an Asiatic Knife, with silver mounts 3

98 THREE ARAB DAGGERS of elaborate construction, having embossed silver-mounted scabbards, two of these have ivory hilts, and the other hilt is inset with coloured semi-precious stones 3

99 A SWEPT-HILT RAPIER, the guard composed of three rings with inner shell, double-edged blade with central groove; *Italian, Early 17th Century*

100 A HALBERD, of rare type, probably of Japanese origin; together with two German Practice Swords and two Military Swords 5

100A A PAIR OF FINE SCOTTISH FLINT-LOCK PISTOLS, *by McNab, Rannoch,* entirely in steel chased with thistle sprays and conventional foliage, 10½ *in. long* 2

THE COLLECTION OF STUART RELICS

from Cluny Castle, Inverness-shire.

The Property of Cluny Macpherson of Cluny,

Chief of the Clan Chattan.

Most of the relics which, owing to the exigencies of the times, are now offered for sale, were preserved by Jacobite adherents after the Battle of Culloden from the various places of refuge temporarily occupied by Prince Charles in his hasty flight to the Western Isles.

What happened to them in the ensuing forty or fifty years before they were finally collected in their most suitable resting place, Cluny Castle, can only be a matter of conjecture, because, as is well known, the original edifice on the banks of the Spey was burnt down by Cumberland's soldiery immediately after Culloden, and its burning was watched from the opposite hillside at Breackachy by Cluny himself and by Lady Cluny, as it was then the custom to style the wives of Highland Chieftains. The same night, or very shortly afterwards, Lady Cluny became a mother, and her son, nicknamed "Duncan of the Kiln," was born in a hovel on the estate; this baby, born within a few months of the Battle of Culloden, was the great-grandfather of to-day's Chieftain and the owner of these relics!

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101 Prince Charles Edward's (The Young Chevalier) "Medusa Head" Targe. This shield, circular, of 19 *in. diam.*, is covered in leather and lined at the back with leopard skin, with a handle by which it is held to the left shoulder, and has on the front various applied decorations in silver, in the finest style of French 18th Century work; in the centre a Medusa head in high relief (in which a spike, now missing, could be inserted), surrounded by sunflowers and scroll trophies of torches; round the edge it has ornamental cartouches divided by trophies of bow, quiver and fasces, drum and trumpets; two banners bearing in the corner a St. Andrew's Cross, crossed over a straight sword, and pistol and broadsword crossed under a Scotch bonnet. On the cartouches is engraved :

Lot 101.

LOT 101—*continued.*

(*a*) The sun in glory, PREMITUR NON OPPREMITUR

(*b*) A hand grasping a thunderbolt, DEO IUVANTE

(*c*) A hand grasping a sword, PRO REGE ET PATRIA

(*d*) The rising sun over a landscape, RURSUS ORIETUR AD GLORIAM

The edge has festoons of studs and border of alternate scallop shells and cinquefoil leaves

*** This unique relic has been illustrated by Andrew Lang in his work on "Prince Charles Edward," p. 211, and also in "The Royal House of Stuart," pl. XXXIX, with a note by Mr. H. H. St. John Hope, stating that it was made and presented to the Prince by his admirers in Paris just previous to his departure for Scotland in 1745. It was exhibited at Glasgow in 1888, and at London, 1889, and it has also been described and figured in Scottish National Memorials, p. 135. It is shown in a miniature of the present owner's father, painted in 1827.

[*See* ILLUSTRATION.]

102 A PAIR OF PISTOLS, *by Allevin, Paris,* with silver plates, trigger guards and butts, the latter engraved with laureated heads of Louis XIV and Prince James Francis Edward

103 A MEMORIAL SNUFF BOX in wood mounted with silver, carved on the top with an equestrian figure of Prince Charles Edward, inscribed above: "AB ORIGINE SACRA," and in exergue S.R.N. and round the body with medallions of Prince James Francis Edward and Princess Clementina, and of Prince Charles Edward and Henry, Cardinal York, $2\frac{3}{4}$ *in. high*

104 A Pocket Coffee Mill in turned wood with brass bands, elongated ovoid body with reeded bands, $5\frac{7}{8}$ *in.*

105 A LACE RUFFLE of fine lace with scalloped edge, 36 *in.*

*** Worn by Prince Charlie, and left behind by him at Fassefern House, the day after he set up his standard at Glenfinnan, before proceeding with the clans on his march to Edinburgh.

106 A SILVER MEMORIAL CUP of Prince Charles Edward, $3\frac{3}{4}$ *in. high,* with ovoid bowl on stem, and circular foot with beaded edge, engraved with the arms of Scotland with supporters, the initials C P R below, maker's mark only, I G in plain oblong indent

107 A wooden Snuff Mill with pestle, cone shaped, with reeded bands, $8\frac{1}{4}$ *in.*

⁂ Used by the Cluny of the '45, and found in the cave where the Prince was in hiding.

108 A Skean Dhu with wooden handle with interlaced carving, $7\frac{1}{8}$ *in.*

⁂ Found in 1901 in Cluny's Cave, Craigdhu.

109 A brass chamber Candlestick, used by Cluny of the '45, with a piece of Wood Tinder 2

110 A Miniature, in oils on panel, of Prince James Francis Edward, in a feigned oval with curtain across top left-hand corner, representing him, nearly half-length, beneath a crown, the head three-quarters right, the eyes facing, in armour under a gold braided blue coat, wearing the Collar of the Garter and the Star of St. Andrew, oblong, $5\frac{1}{2}$ *in. by* $6\frac{1}{2}$ *in.*

111 A Fan Leaf on chicken-skin, painted by *Sir Robert Strange,* with a pastoral scene of two milkmaids, a cow and dogs, with deer behind, in a wide landscape, $18\frac{1}{2}$ *in. wide*

⁂ It is recorded by Dennistoun in his Memoirs of Strange and Lumisden that Lady Strange sold, after the death of her husband, a fan painted by him to Lord Elcho.

112 A COPPER PLATE FOR PRINTING CURRENCY NOTES, with eight designs, $2\frac{3}{4}$ *in. by* $1\frac{7}{8}$ *in.,* of C.P. (*mon.*), on a cartouche with coronet and Prince of Wales' feathers above over a trophy of arms and flags; on the entablature below are the values—on four of the designs—One, Two, Three and Six Pence; the other four entablatures being left blank, "the interior part to be filled up by clerks" (Sir Robt. Strange's Memoirs, vol. I, p. 52)

⁂ This copper plate was found near the west end of Loch

Lot 112—*continued.*

Laggan, probably thrown aside during the flight from Culloden in April, 1746.

It was presented to Macpherson of Cluny, was exhibited in 1865, and illustrated in vol. VI of the *Proceedings* of the Society of Scottish Antiquaries, pp. 47 and 85, and pl. V, and also illustrated and described by Miss Helen Farquhar in an article on "Portrait Medals for Prince Charles Edward" in the *British Numismatic Journal*, vol. III, second series, pp. 206-8.

The plate is the work of Sir Robert Strange, then a young artist in Edinburgh, who hastily prepared plates on a sudden call for currency caused by the loss of the "Hazard" sloop on its way from France with a large sum of money, on March 25th, 1746, and in Strange's diary—quoted in Miss Farquhar's article—he describes the hurry and difficulties of the engraving.

His commission was for notes of amounts from £200 downwards, but no notes were printed and nothing of the proposed issue has survived with the exception of the plate now offered.

The reason of this is that the plate was only delivered to Prince Charles' Treasurer a day or two before the Battle of Culloden, and the other for larger sums was never completed.

In the memoirs of Sir Robert Strange, p. 54, he tells the story of how, in his ignorance of the proper ingredients used in etching, he found the aqua fortis "playing the devil with it," strong traces of which can be seen on the plate now offered.

An interesting parallel with the proposed issue of these notes is afforded by the coinage of "Gun Money" by James II, who in 1689 and 1690 caused pieces from the crown to sixpence to be struck from any gun metal, brass and copper that could be collected.

About £3,000,000 in nominal value was issued, and on the defeat of his adherents the issue passed current at its intrinsic value as metal only.

N.B.—Some very interesting letters and documents from Cluny Castle relating to the '45 will be sold during June. Catalogues may be had.

The Property of a Gentleman.

113 A CURIOUS DISTORTED PICTURE OF CHARLES I ON HORSEBACK, which when seen in a pillar mirror placed upon it, shows in the mirror a perfect representation, 15½ *in. by* 13 *in.*

*** These pictures were used at secret meetings of Royalists and Jacobites, where concealment was necessary, as without the mirror they convey no meaning. This is believed to be the only one known with an equestrian portrait.

114 A MINIATURE OF PRINCE CHARLES EDWARD, very similar to the engraving by Sir Robert Strange, and practically certainly painted by him, representing the Prince nearly half-length and turned slightly to the left, the eyes facing, wearing a crimson coat, with the Ribbon and Star of the Garter; a mantel edged with ermine resting on a balustrade, which is inscribed: EVERSO MISSUS SUCCURRERE SECLO, oval, 4¾ *in.*, in oils on copper

*** Sir Robert Strange is known to have painted several "small miniatures" of the Prince when in Paris, 1748-50. See his memoirs, p. 235, vol. I.

115 A SNUFF BOX, circular, 2⅞ *in.*, in gilt metal and turned tortoise-shell, having a double lid enclosing a nearly half-length miniature of Prince Charles Edward in Highland costume, wearing the Stuart tartan, the Ribbon and Star of the Garter, a purple cloak over his right shoulder, and round his neck a jewelled pendant bearing a cross

*** The miniature, which is painted on glass in a fine broad manner, is evidently the work of a good artist and bears no close resemblance to any of the engravings known of this Prince.

THE PROPERTY OF

the Rt. Hon. the Earl of Abingdon.

116 A Miniature of Prince James Francis Edward Stuart in oils, showing him in armour, head and shoulders, three-quarters left, a crown in front of him, oval, $1\frac{1}{4}$ *in.*, in a fine old silver gilt frame set with large rose diamonds, the bow formed as a crown

Another Property.

117 Thrissels Banner, a very rare broadside in the form of a banner, printed on white satin to emulate the "St. Andrew's Cross," and described in *Treasury of the Scottish Covenant* as a "National standard, borne by the Covenanters when with a gallant army they marched into England, August 28th, 1640, and took possession of Newcastle"; inscribed on label under the banner: "*Thomas Cuñynghame Of Thyne Content Thee,* 1640," $14\frac{3}{4}$ *in. by* $10\frac{1}{4}$ *in.*, framed

*** Cp. *Scottish National Memorials"* Glasgow, 1890, p. 93, and plate XII; British Museum, Grenville Library, No. 19649 in catalogue: "*Cunninghame,* Explication of Thrissels Banner—by Cunninghame. Printed 1640. 4to," with plate of the banner. Two other copies of the banner on satin are known, one at Dundee and one in Kelvingrove Museum, Glasgow.

The Property of a Gentleman.

An interesting Collection of Greek Religious Paintings in tempera, of various Schools ranging from the 16th to the 18th Century.

118 The Transfiguration (*Cyclades School*), *circa* 1600, on canvas mounted on wood, *one corner slightly damaged,* 11¾ *in. by* 16 *in.*

119 SS. Cosmos and Damian (*School of Damaskinos*), *circa* 1570, *restored, on gesso,* 9¼ *in. by* 7¼ *in.*

120 St. John Dictating the Gospels at Patmos (? *Damaskinos*), *circa* 1560, *on gesso,* 14 *in. by* 11 *in.*

*** This Eikon bears a remarkable resemblance to the large painting of the same subject signed by Damaskinos now in the Loverdos collection at Athens.

121 SS. Cosmas and Damian (*School of Meteora*), *circa* 1620, *on gesso,* 8½ *in. by* 6¾ *in.*

122 Four Saints, including St. Stephen (*Cretan School*), *circa* 1620, *on gesso, somewhat rubbed,* 12¼ *in. by* 8⅛ *in.*

123 St. John Writing the Gospel (*Cretan School*), *circa* 1620, *background regilt, on gesso,* 12¼ *in. by* 9 *in.*

124 The Virgin at the Cross (*Cretan School*), *circa* 1630, probably from Samos, in elaborate carved and pierced gilt wood setting, *on gesso, size with setting* 31 *in. by* 13½ *in.*

125 The companion picture : St. John at the Cross, *setting much damaged*

126 Christ and St. Thomas, *about* 1650 (*probably by Skordillis or his School* [*Cyclades*]), *on gesso, one corner slightly chipped, not affecting the painting,* 13⅜ *in. by* 8¾ *in.*

127 The Raising of Lazarus, fragment of a finely-painted Eikon *by Skordillis, circa* 1640, *on gesso,* the central figure of Christ is intact, 7⅞ *in. by* 6½ *in.*

128 The Holy Handkerchief, a boldly-painted Eikon of the *Cretan School,* signed ? Angelos the Priest, 1714, *on gesso, one corner damaged,* 15¾ *in. by* 13½ *in.*

129 St. George, half-length (*Ionian Islands*), *circa* 1700, *on gesso,* 9½ *in. by* 7½ *in.*

130 Presentation in the Temple (*Ionian Island School, apparently influenced both by Italian and Cretan styles*), *circa* 1730

131 St. Eustace (*Ionian Islands*), *circa* 1750, *on gesso, the panel is badly cracked,* 14¼ *in. by* 11 *in.*

132 The Life-Giving Well (*Ionian Islands*), *circa* 1750, *showing strong Italian influence,* in elaborate carved, gilt and painted frame, *on gesso,* 25 *in. by* 14½ *in.*

*** Illustrated in the *Burlington Magazine,* July, 1927.

133 St. George and the Dragon, a brilliantly painted Eikon of the *Ionian Islands School, circa* 1760, *in a fine state of preservation, on gesso,* 12 *in. by* 9½ *in.*

134 The Life-Giving Well (*Slavonic School*), *circa* 1750, *on gesso,* 12 *in. by* 10⅜ *in.*

135 Groups of Saints, Eikon in the *Slavonic style* from Macedonia, Greece, *circa* 1780, *on gesso,* 12¼ *in. by* 10½ *in.*

136 The Crucifixion (*School of Corfu*), *circa* 1670, *on gesso,* 11⅞ *in. by* 17 *in.*

*** Illustrated in the *Burlington Magazine,* July, 1927.

137 SS. Peter and Paul (*School of Meteora*), *circa* 1620, *on canvas,* 15½ *in. by* 12¼ *in.*

*** Illustrated in the *Burlington Magazine,* July, 1927.

138 The Entry into Jerusalem, a fine brilliantly-coloured Eikon of the *Cyclades School, circa* 1640, *on gesso*

STAINED GLASS.

THE

Property of the late Victor Thionville, Esq.

London Correspondent of the "Journal des Arts."

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139 A 17th Century Roundel, $6\frac{1}{2}$ *in.*; and two Ovals, $7\frac{1}{2}$ *in. and* $10\frac{3}{4}$ *in.*, with coats-of-arms 3

140 A set of three Ovals, $10\frac{3}{4}$ *in.*, painted with the arms of Arnold Bamps, 1606, and Christianus Bovens, 1645 and 1648 3

141 Two modern Panels, 8 *in. by* 11 *in.*, etched in sepia with 15th Century figures 2

142 A PAIR OF FINE SWISS 16TH CENTURY PANELS, $8\frac{3}{4}$ *in. by* $12\frac{1}{4}$ *in.*, with fine detail, the one with the figures of two halberdiers and panels of a boar hunt, and the other with those of two pikemen on the march and of coney catching 2

Other Properties.

143 A 17th Century stained glass Panel, with rounded head, 17½ *in. by* 14½ *in.,* of the arms of Hugh Stafford; and another, 17 *in. by* 13½ *in.,* of another coat, a bend ermine between three crowns or 2

144 Flemish 16th Century. A Panel of stained glass, painted with a representation of two angels adoring the Host, inscribed. *"Congregatus populus adversus aaron dixit surge fac nobis deos qui nos precedant aexodus* 32," 26½ *in. by* 17¾ *in.*

145 Nine Window Lights, composed of small fragments of early stained glass, 12 *in. to* 14½ *in. wide,* 12½ *in. to* 18½ *in. high, two slightly imperfect* 9

146 A stained glass Window Light of the Virgin crowned beneath a Gothic canopy, with four figures of saints in the niches at the sides, 53 *in. by* 18¼ *in.*

The Property of a Gentleman.

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147 A VERY FINE BURGUNDIAN GOTHIC TAPESTRY, *Early 16th Century,* in two scenes, of King David and Uriah, in the upper the king is handing to Uriah his letter to Joab, in the lower a messenger is bringing tidings of Uriah's death (*vide* II Samuel, Ch. XI). The figures are in contemporary costume; there is a view of a city at the top and fine herbage of foxgloves, daisies, strawberries, etc. at the bottom, floral border, *6 ft.* 11 *in. wide,* 10 *ft.* 6 *in. high, probably woven at Brussels, c.* 1510

⁂ In the Victoria and Albert Museum there are panels of other scriptural scenes of similar work and period.

[*See* ILLUSTRATION.]

END OF SALE.

Printed by J. Davy & Sons, Ltd., 8-9, Frith-street, London, W., England.

SOTHEBY & Co.'s

SALE OF

MEDIÆVAL & RENAISSANCE WORKS OF ART

MAY 23rd, 1928.

PRICES AND BUYERS' NAMES.

LOT		£	s.	d.
1	Hess	40	0	0
2	Levis	8	0	0
3	Borenius	30	0	0
4	Borenius	8	0	0
5	Fenouil	9	0	0
6	Andrews, F. L.	3	0	0
7	Borenius	14	0	0
8	Hess	92	0	0
9	Durlacher	19	0	0
10	Staal, C. ...	12	0	0
11	Borenius	12	0	0
12	Hakim	9	0	0
13	Andrews	3	0	0
14	Moffatt	6	0	0
15	Durlacher	340	0	0
16	Myer	52	0	0
17	Sutton	175	0	0
18	Sutton	120	0	0
19	Ralli, Mrs. ...	250	0	0
20	Michaels	28	0	0
21	Schofield	15	0	0
22	Michaels	10	10	0
23	Sutton	100	0	0
24	Ferrier	22	0	0
25	Mannaberg ...	92	0	0
26	Joel	220	0	0
27	Rallit, Mrs. ...	40	0	0
28	Pearson, M. ...	48	0	0
29	Sutton	98	0	0
30	Spicer	13	0	0
31	Levis	7	0	0
32	Trevor	540	0	0
33	Dehlinger ...	21	0	0
34	Andrews	5	5	0
35	Stewart	280	0	0
36	Stewart	540	0	0
37	Goldsmith, A. ...	31	0	0
38	Fischer, A. ...	26	0	0
39	Andrews	4	10	0
40	Lightfoot	9	0	0
41	Dyson	22	0	0
42	Dyson	6	0	0
43	Sanderson	8	0	0
44	Burney, R. B. ...	6	0	0
45	Dyson	10	0	0
46	Venables	8	0	0
47	Lamb	30	0	0
48	Melhuish	15	0	0
49	Andrews	5	10	0
50	Howell	6	0	0
51	Webster, P. ...	6	0	0
52	Black	6	0	0
53	Andrews	5	10	0
54	Black	6	0	0
55	Andrews	5	10	0
56	Spero, A. ...	22	0	0
57	Andrews	5	10	0
58	Andrews	4	0	0
59	Webster, P. ...	24	0	0
60	Andrews	5	5	0

LOT		£	s.	d.
61	Nyburg	6	0	0
62	Andrews	4	10	0
63	Webster, P. ...	8	0	0
64	Nyburg	20	0	0
65	Spero, A. ...	14	0	0
66	Webster, P. ...	6	0	0
67	Menzies	6	0	0
68	Andrews	3	10	0
69	Spero, A. ...	9	0	0
70	Andrews	5	5	0
71	Lawrence, H. C.	10	10	0
72	Dennis	6	0	0
73	Andrews	4	10	0
74	Andrews	1	5	0
75	Ralli, Mrs. ...	13	0	0
76	Liberty	15	10	0
77	Betts	250	0	0
78	Rubens	15	0	0
79	Nyburg	90	0	0
80	Durlacher	45	0	0
81	Durlacher	150	0	0
82	Durlacher	82	0	0
83	Durlacher	42	0	0
84	Durlacher	9	0	0
85	Durlacher	100	0	0
86	Goldman, J. ...	90	0	0
87	Brown, J. ...	96	0	0
88	Brown, J. ...	70	0	0
89	Brown, J. ...	10	0	0
90	Fenton & Sons	6	0	0
91	Williams, Dr. ...	9	0	0
92	Fenton & Sons	10	0	0
93	Webster, P ...	14	0	0
94	Liberty	9	0	0
95	Brown, J. ...	7	0	0
96	Andrews	3	3	0
97	Andrews	5	10	0
98	Liberty	6	0	0
99	Fenton & Sons	7	0	0
100	Andrews	5	10	0
100A	Moreton	26	0	0
101	Durlacher	4000	0	0
102	Durlacher	200	0	0
103	Durlacher ...	130	0	0
104	Fraser, A. ...	20	0	0
105	Keiller	220	0	0
106	Huggins	70	0	0
107	Borenius	28	0	0
108	Keiller	56	0	0
109	Maclachlan ...	13	0	0
110	Skeat, Major ...	31	0	0
111	Humphries ...	24	0	0
112	Borenius	430	0	0
113	Falkner	44	0	0
114	Huggins	100	0	0
115	Huggins	92	0	0
116	Skeat	43	0	0
117	Colville	15	0	0
118	Andrews	4	0	0
119	Webb	6	0	0
120	Andrews	5	10	0
121	Webb	6	0	0
122	Barnes	6	0	0
123	Andrews	5	10	0
124	Hugo	6	0	0
125	Hugo	6	0	0
126	Ffennell	6	0	0
127	Andrews	3	10	0
128	Andrews	2	10	0
129	Ffennell	7	0	0
130	Ffennell	9	0	0
131	Dawkins	6	0	0
132	Dara	10	0	0
133	Ffennell	6	0	0
134	Andrews	3	10	0
135	Barnes	6	0	0
136	Langton	6	0	0
137	Langton	6	0	0
138	Ewin	7	10	0
139	Ffennell	13	0	0
140	Limerick, Lady	19	10	0
141	Andrews	3	10	0
142	Liberty	60	0	0
143	Ffennell	17	0	0
144	Ffennell	16	0	0
145	Limerick, Lady	11	0	0
146	Ffennell	12	0	0
147	Hermann	1750	0	0
	Total of Sale ...	£12,390	13	0

LIBRARY

SOTHEBY & CO.'S SALE OF

MEDIÆVAL AND RENAISSANCE WORKS OF ART.

MAY 23rd, 1928.

In the List of Prices and Buyers' Names sent you for above Sale, please note following Correction :

Lot 101. Purchaser's name should be A. Fraser ... £4,000.

LIBRARY M. W. A.
JUN 21 1928

VALUATIONS.

Messrs. SOTHEBY & Co. make Valuations for Probate, Insurance, etc., at 1 per cent. with a minimum fee

In London	£5 5 0
In the Country	£10 10 0

Together with Travelling Expenses.

INSPECTIONS.

Properties are inspected and Owners advised with view to a Sale by Auction, at a fee

In London	£2 2 0
In the Country	£3 3 0

Together with Travelling Expenses.

NOTICES OF SALES.

NOTICES OF ALL SALES APPEAR IN THE FOLLOWING PAPERS:

Mondays	Daily Telegraph; Morning Post.
Tuesdays	Times.

NOTICES OF SPECIAL SALES APPEAR IN THE FOLLOWING PAPERS:

A. ENGLISH.

Thursdays ...	Times Literary Supplement; Scotsman; Glasgow Herald; and Western Mail.
Saturdays ...	Country Life; Sphere; Graphic; Illustrated London News; Field; Publishers' Circular; Clique;

and *Monthly* in the Burlington Magazine; Connoisseur; Apollo; and London Mercury.

B. FOREIGN.

Journal des Arts (Paris).
Gazette de l'Hotel Drouot (Paris).
Renaissance de l'Art Français.
American Art News.
Chicago Daily News.
Philadelphia North American.
New York Times.
New York Evening Post.
Boston Evening Transcript.
International Studio.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY AND CO.

1928.